Mr. Biehn’s

Band Class (full) Lesson Plan

Blend and Dynamics

**Repertoire**

42 Chorale Book

“Fantasia 2000”

“Fanfare Majestic”

“Let the Spirit Soar”

“El Relicario”

“Can’t Buy Me Love”

“Night on Bald Mountain”

**Big Idea**

* The students must learn how to play dynamics with the concept of listening for the other parts in the piece of music. They need to start expressing which part is more important than their own and following dynamics that might not be written on the page but are supposed to be expressed.

**Lesson Objectives**

Know (Conceptual)

* Students know how to play their instruments well enough to play the full range of the page selected out of the pieces of music. They also know quarters and sixteenth note rhythms and rests.
* Students know to wait patiently when the teacher is working on a phrase or rhythm of music with another student for one-on-one help or section.
* Students will be able to sight-read through the chorales in the beginning of class and go over any changes that they missed with holding notes or with poor intonation.
* Students will be able to accent notes in the “Fantasia 2000” Beethoven 5th Symphony section.
* Students will be able to follow the different tempos in the “Fantasia 2000” piece.
* Students will be able to bring out their parts when needed in the “Fanfare Majestic” piece and improve knowledge of other parts and melodic lines.
* Students will be able to have a better sense of expression during the “Let the Spirit Soar” with a slower and more pleasant sound differentiating form the Fanfares. Percussion section will gain more confidence with the suspended cymbal part specifically.
* Students will gain better dynamic levels in the “El Relicario” piece and learn to come in on time and in tempo, otherwise they will continue to start over until they get it right.
* Students will be able to crescendo on the melodic line of “Can’t Buy Me Love” even though it is not written, but it is the feeling and motion of the line that they need to capture.
* Students will be able to focus on dynamics and tempo in “Night on Bald Mountain” especially in the beginning with the brass sections getting the full out fanfare sound and the bombastic melody, and then to the faster section with constant dynamic change.

Do (Behavioral/Psychomotor)

* Students will be able to stay quiet while another peer or the teacher is talking.
* Students will be able to sit up straight and at the edge of their seats in the proper posture to perform on their instruments correctly like trumpets using two hands.
* Students will be able to treat their music, instruments, stand, and chairs with respect.

Value (Affective/Aesthetic)

* Students will be able to hear the difference between what they played dynamically before and what they do afterwards with knowledge of the other parts around them.
* Students will have the satisfaction of performing the pieces with expression and hopefully a sense of musicality that resembles performance level.

**Standards Addressed**

* 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
* 1.1.1.B.1 Explore the [elements of music](#elements_of_music) through verbal and written responses to diverse aural prompts and printed scores.
* 1.1.2.B.2 Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
* 1.1.2.B.3 Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
* 1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
* 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
* 1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, [mixed meter](#mixed_meter), and [compound meter](#compound_meter).
* 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.
* 1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
* 1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.
* 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

**Tonal & Metrical Context**

* Developing a good sense of tone quality on accidentals to increase knowledge of dynamics and expression in the piece being rehearsed.

**Performance Considerations**

* In “Chorales” the students need to consider good intonation and follow the tempo and the fermatas at least the second time through the piece.
* In “Fantasia 2000” the students need to be confident on their entrances in the Beethoven section and pay attention to the tempo changes in each piece, and the accidentals.
* In “Fanfare Majestic” they need to focus on counting and not missing entrances.
* In “Let the Spirit Soar” they need to focus on not pushing the tempo too fast and take a relaxing approach to the piece.
* In “El Relicario” they need to focus on their melodic line and get the rhythms down when their line comes in the piece and in tempo especially Trumpets.
* In “Can’t Buy Me Love” they need to express more dynamic contrast than just blasting the melody and background.
* In “Night on Bald Mountain” they need to play with more confidence and the brass needs to be stronger in certain sections that require it to be bombastic or fanfare.

**Rehearsal Plan**

**Part I**

* Students will come in and set up their chairs in the proper spot, with their stand and music and get their instrument out of the lockers.
* Students will look up on the board to see order of pieces and get ready for the choral pieces.
* Go over two of the chorales and get descent sight-reading and intonation from them by the second time through each piece and go over some blaring mistakes like notes of certain chords especially at the fermatas.

**Part II**

* Go over the beginning of “Fantasia 2000” and the end to get the 7/4 time down plus ending the piece with more confidence.
* Go over dynamics and missing entrances for “Fanfare Majestic” plus getting a better sense of the middle section and the legato parts.
* Go over “Let the Spirit Soar” with difference in tempo and expression, meaning more dynamic contrast and more legato phrasing rather than fanfare type playing with separation.
* Go over “El Relicario” focusing on tempo issues by not dragging especially with percussion and baritone saxophone. Also, make sure the Trumpets are at least closer to playing the melodic line and check notes. Slow it down for them because it is challenging them.
* Go over dynamics that are not written to create contrast and interest in “Can’t Buy Me Love”.
* Go over fanfare parts with brass section in the beginning of “Night on Bald Mountain” and make sure they are playing out for the bombastic melodic line. Baritone, Tenor, and Baritone Saxophone need to play the dynamics together when doing the hair-pin section between their eighth note figure and the woodwind quarter notes slurs. Making sure the woodwinds are getting their slur section.

**Part III**

* After the last song, the students will pack up their instruments and wait for the bell to ring to jet to their next class so that they are not late from band which is furthest away from some of their classes like gym.

**Assessment**

* Assess that students are paying attention to the lesson discussion and respond with feedback that they understand and are ready to move on.
* Assess that the students are playing/practicing the pieces given in the lesson and are committed to asking questions if they need help. Meaning, they might raise their hand and ask for re-do on a section of music.
* Assess that the students are engaged in rehearsal and understanding the changes they are making with progress towards their ultimate goal of performing in the concert with the changes being made.
* Assess that they are starting to transfer good dynamics and focus on other parts through the lesson realizing that it is important and the main focus for the class and future performances.